

Harold Bauer Gives Recital On Pianoforte

Audience in Aeolian Hall
Enraptured as Artist
Reproduces Tones Known
Three Generations Ago

Real Educational Work

Modern Instrument Nearly
Approaches Perfection
of Forgotten Harpsichord

By H. E. Krehbiel

Harold Bauer invited a double measure of gratitude from the lovers of pianoforte music at his recital in Aeolian Hall yesterday afternoon; for his exquisite playing, in the first place, and for the interesting list of pieces and the effective manner in which he arranged them for the sake of contrast, in the second. He also gave a double measure of enjoyment.

Mr. Bauer began with Bach, but not with Bach the organist transcribed. The piece was a Toccata in D minor, for clavier, that term in the olden time being equivalent for harpsichord. He had received the touch of an editor's hand, but the reviser was Arthur Whiting, who, having made a study of the archaic instrument, sought in transcribing the music for the pianoforte to reproduce upon the modern instrument some of the effects of tone-color and volume which originally were achieved by the mechanical contrivances with which the harpsichord was provided—such as double unisons and octaves. For these effects the harpsichord had a triple set of strings, one set of half the normal length, and triple action (quill-armed jacks), which were brought into play by draw-stops—like the registers of an organ.

Fine Educational Work

Except for the difference between the tones of the two instruments the music sounded to the audience yesterday as it sounded to the people of Bach's day, which is not the case with the organ pieces transcribed by Liszt and others. Mr. Bauer, therefore, continued the good educational work which he began when he played some of the smaller clavier pieces of the Thuringian master.

His second number was Schumann's "Fantasia," which he gave with wondrous charm. The third group, devoted to Schubert and Brahms, opened with a number of unfamiliar Ländler, by the former. Schubert composed about thirty of these dances, which were published long after his death, in two sets, one containing sixteen, the other twenty. They are full of melodic charm, which Mr. Bauer emphasized by the toots, beauty and grace with which he played. He sacrificed, we think, some of their character as dances, for the Ländler, which was the precursor of the waltz, is a dance of the country folk in the Danubian regions, and we cannot readily imagine the clatter of hobnailed boots on the floors of village inns than with the gliding motion of dancing pumps in polite ballrooms.

Audience Enraptured

However, Mr. Bauer was not playing for dancing peasants, but enraptured listeners. The first of the Brahms numbers was the Ballade in D minor, in which the composer gave vivid expression to the old ballad which British folklorists, as well as German, know as "Edward."

"Why dost your brand sse drap wi bluid, Edward, Edward,
And why sse sad gang yee O?"

to which Loewe gave a vividly dramatic setting, and which lives in many variants—"Lord Randal," "Tirant," etc.) on this side of the ocean. Mr. Bauer also played the Intermezzo in A flat and the Rhapsody in E flat, which sounded like a Schumannesque echo.

His final group of pieces comprised Chopin's "Barcarolle," Ravel's "Jeux d'Eaux" and Alkan's "Etude en Mouvement Perpetuel."

Want Man Declared Dead

TORONTO, Jan. 17.—An application to have Joseph P. Parr, of New York, declared legally dead was before the courts here to-day. The application asks that his estate of \$1,410 be divided among his wife, son and two daughters. Parr has not been heard from for eleven years. His son is with American troops in Siberia.

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Jan. 17, 1920

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